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season **1996**
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Robert Aitken Artistic Director

new music concerts presents
Canadian Encounters



8:00 pm Sunday June 15 1997
The Glenn Gould Studio / Canadian Broadcasting Centre

Sunday, June 15, 1997, 8:00 pm
Glenn Gould Studio
Canadian Broadcasting Centre

new music concerts presents

Canadian Encounters

Celebrating the 40th anniversary of the Canada Council

Programme

Melissa Hui (b. 1966)

From Dusk to Dawn* (1997) Dur. 18 min.**

1. *Dusk*
2. *Dance*
3. *Dawn*

NMC ensemble conducted by Robert Aitken

Henry Kucharzyk (b. 1953)

Nomad* (1996) Dur. 15 min. ***

Accordes String Quartet

Fujiko Imajishi, Marie Bérard,

Douglas Perry and David Hetherington

INTERMISSION

Alexina Louie (b. 1949)

Dénouement (1994) Dur. 12 min.

Accordes String Quartet

Omar Daniel (b. 1960)

Zwei Lieder nach Rilke* (1996) Dur. 17 min.**

1. *Die Engel* (Dur. 12 min.)
2. *Aus einer Sturmnacht* (Dur. 5 min.)

Barbara Hannigan, soprano

NMC ensemble conducted by Robert Aitken

*first performance

** commissioned by New Music Concerts
with the assistance of the Canada Council

*** commissioned by the Accordes String Quartet
with the assistance of the Canada Council

New Music Concerts Ensemble:

Douglas Stewart
Cynthia Steljes
Colleen Cook
Trevor Tureski
Rick Sacks
Christina Petrowska
Fujiko Imajishi
Marie Bérard
Douglas Perry
David Hetherington
Roberto Occhipinti
Robert Aitken

flute
oboe, english horn
clarinet, bass clarinet
percussion
percussion
piano
first violin
second violin
viola
cello
bass
conductor



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SINCE 1957



Tonight's concert is being recorded by 2 New Hours for
broadcast on CBC Stereo 94.1 FM on October 26, 1997

Melissa Hui was born in Hong Kong, raised in Vancouver, and currently resides in the United States. She graduated from the University of British Columbia with a Bachelor of Music degree in performance (piano) in 1987. Her commitment to composition was confirmed through her work at the Banff Centre under the tutelage of Robert Aitken and led her to pursue graduate studies in composition at the California Institute of the Arts (M.F.A., 1990) and Yale University (M.M.A., 1992). In the course of her studies she received awards, grants and commissions from the Canada Council, the Banff Centre, CBC, PROCAN (1988), Vancouver New Music (1989), CAPAC (1988, 1989), SOCAN (1991, 1994), the Winnipeg Symphony's Canadian Composers Competition and the Pittsburgh New Music Ensemble's Composers Forum (1992).

Most recently she has seen performances of her works in Taiwan, Nevada, Oregon, Quebec and Amsterdam. In the coming Academic year Ms. Hui will take a temporary leave from her position as an assistant professor at Stanford University in California to fulfill a fellowship from the Guggenheim Foundation.

From Dusk to Dawn (1997)

Here is a piece that just took control and demanded its own treatment. Basically the piece goes backwards from measure 71 of the second movement. I didn't exactly write this with this ridiculous process in mind, but alas that's what it wanted.

Melissa Hui

From **Dusk to Dawn** was commissioned by **New Music Concerts** with the assistance of the **Canada Council**.

Henry Kucharzyk is both an accomplished composer and pianist. His acoustic, electronic and dance-related works have been seen and heard throughout Canada as well as at major music festivals in Europe and the U.S. He has been in the forefront of contemporary Canadian music for

almost 15 years, notably as Artistic Director of the *Arraymusic* ensemble for five years and founder of the *Artifact Music* record label. He has appeared abroad at the Huddersfield (England) Contemporary Music Festival, the Athens Festival, New Music America, the North American New Music Festival (Buffalo) and the Wolf Trap (Virginia) Summer Festival. His experience in digital music includes work at CCRMA (Stanford) and first mention at the Bourges Festival. His most recent record release is *Collisions*, a collection of his orchestral dance scores. His recording of John Cage's *Sonatas and Interludes* will be released in the near future.

Mr. Kucharzyk's latest work, *Terror and Erebrus* (a setting of the late Gwendolyn McEwan's account of the ill-fated Franklin Arctic expedition) will receive its world première this coming Tuesday (June 17th) as part of the Northern Encounters festival.

Nomad (1996)

*The string quartet occupies a special place in musical consciousness. As one of the smaller forms of chamber music it allows for an unmediated communication between musicians. This first string quartet is an attempt to illuminate and exploit some of the possibilities which this intimate form possesses. **Nomad** invites the players to respond to each other and the musical material before them in an immediate way.*

As in several of my recent pieces the basic element is a kind of fluid melody, created from simple modes, and allowed to multiply and refract through the voices of the participants. The balanced and matched voices of a string quartet allow the individuals to subsume themselves within the group, creating a concerted effort that has few sonic parallels. But the sound which they create together as one, can also be overturned to reveal the strands and facets of which it is constituted.

The title came after the fact; a reflection of a musical journey by four voices which is led by each of them in turn. Suggesting the folk music of an unknown culture, it strives to be part of an oral tradition where the material remains the same, but no two performances are.

Henry Kucharzyk

Nomad was commissioned by the **Accordes String Quartet** with the assistance of the **Canada Council**.

Juno Award-winning composer **Alexina Louie** has reached a wide audience with her emotive and evocative works commissioned by most of Canada's leading performers, ensembles and orchestras. Her music was featured during European and Asian tours by the Toronto and Montreal Symphony Orchestras and has been performed by the orchestras of San Francisco, Indianapolis, St. Louis, Hong Kong and London, among others. Besides being an active composer, Louie is in demand as a speaker and arts activist and currently serves on several boards including the Governor General's Awards for the Performing Arts, the Bravo!FACT Foundation, the Society of Composers, Authors and Publishers of Canada (SOCAN), and the Esprit Orchestra. In 1990 and 1992 SOCAN named her Composer of the Year in recognition of her status as the most performed Classical composer in Canada. In 1994 she received the Chalmers Award in Musical Composition for her composition, *Their Own Words (Obsessions)*.

Her orchestral work, *The Eternal Earth*, will open the Chautauqua Festival later this month, while Canada's National Youth Orchestra includes her *The Ringing Earth* on its coast-to-coast tour this summer. The Canadian Opera Company recently announced that Ms. Louie had been selected as the COC's new Composer-in-Residence. Together with playwright David Henry Hwang (author of *M. Butterfly* and *One Thousand Airplanes on the Roof*) she will collaborate in the creation of a new opera to be staged by the COC in the 1999/2000 mainstage season.

Dénouement (1994)

dé-noue-ment, *n.* 1. the outcome, solution, unravelling or clarification of a plot in a drama, story, etc. 2. the point in the plot where this occurs. 3. any final revelation or outcome.

This brief, dramatic, one movement work condenses a wide range of emotions into its compact form. From its quiet, skittish opening, the quartet passes through an agitated repeated note section which condenses, funnel-like, from the outer limits of the instruments to the mid-range F and G-flat. Immediately spinning out from this point (the second violin touches on a fragment of thematic material which re-materializes three more times throughout the piece), the section evolved into rocket-like rising figures throughout the ensemble before settling into a monologue for the cello. In writing this work I was pulled inexorably through this solo section to its rather hyper-romantic climactic point where all the instruments have rejoined the cello. Although not at all an intentional decision, this emotionally intense portion of the piece alludes to the music of Mahler. This section of the quartet is the turning point, and from here to the end of the piece there are suggestions of musical elements from the beginning of the work. The conclusion of the quartet resolves the highly charged atmosphere with a final, clear statement of the main musical fragment in the upper reaches of the strings.

Alexina Louie

Dénouement was commissioned by the Vancouver Recital Society. It was first performed at the Vancouver Chamber Music Festival on July 29, 1994.

Born in Toronto in 1960, **Omar Daniel** has received performances of his works throughout North America, Europe and his ancestral Estonia. He holds a Doctor of Music degree in Composition from the University of Toronto, and has studied with composers John Beckwith (Canada), Leo Brouwer (Cuba) and Alexander Goehr (England). Dr. Daniel has composed extensively in solo, chamber and orchestral idioms. Commissions include compositions for the Toronto Symphony, the National (USA) Womens Symphony Orchestra, CBC Radio, the Esprit Orchestra, the National Youth Orchestra of Canada, Continuum New Music Ensemble, the Hammerhead Consort, the Guitar Society of Toronto, pianist Robert Kortgaard and the guitarist Rachel Gauk. He is also active in the recording industry, having produced compact discs by Anton Kuerti, Angele Dubeau, Rachel Gauk, Susan Hoepfner, James Sommerville, Scott St. John, Judy Loman and Kevin MacMillan.

Omar Daniel's latest work is a double concerto for violinist James Ehnes and cellist Dennis Brott, commissioned by the Winnipeg Symphony Orchestra for an upcoming event celebrating the 40th anniversary of the Canada Council. A CD of his collected works for guitar in performances by Rachel Gauk will be released this fall on the Marquis label.

Zwei Lieder nach Rilke (1996)

In these musical settings, I wanted to complement the concentration of expression which I find so compelling in Rilke's poetry. I chose the instrumentation of Zwei Lieder nach Rilke with attention to 'choirs' of sound and the tessitura of individual instruments.

I used choirs of woodwinds and strings in order to build rather dense, weighted and harmonically complex sonorities, and also to create a 'group counterpoint': layerings based upon groups of instruments composed of similar instrumental colour. The piano forms

a choir of its own, while the percussion is the most variable sonority, in that it can be attached to any of the three groups at any given time. To give a certain darkness to the overall sonority of the two songs, I used woodwinds of low tessitura. This choice enabled me to highlight one of the important aspects of these two poems: their sense of longing or sehnsucht.

In Die Engel, a prelude-interlude-postlude structure intertwines with the three stanzas of text. Because of the concentration of expression in Rilke's poems, I wanted to allow myself the possibility of commenting on the particular stanzas before or after they were sung. In Aus einer Sturmnacht, there is no instrumental prelude as found in Die Engel, but again I introduce interludes of varying length to comment on material presented in the vocal/instrumental sections.

Omar Daniel

Zwei Lieder nach Rilke was commissioned by New Music Concerts with the assistance of the Canada Council.

I. Die Engel

Sie haben alle mude Münde
und helle Seele ohne Saum
Und eine Sehnsucht (wie nach Sünde)
geht ihnen manchmal durch den Traum.

Fast gleichen sie einander alle;
in Gottes Gärten schweigen sie,
wie viele, viele Intervalle
in seiner Macht und Melodie.

Nur wenn sie ihre Flügel breiten,
sind sie die Wecker eines Winds:
als ginge Gott mit seinen weiten
Bildhauerhänden durch die Seiten
im dunklen Buch des Anbeginns.

II. Aus einer Sturmnacht

Die Nacht, vom wachsenden Sturme bewegt,
wie wird sie auf einmal weit — —,
als bliebe sie sonst zusammengelegt
in die kleinlichen Falten der Zeit.

Wo die Sterne ihr wehren, dort endet sie nicht
und beginnt nicht mitten im Wald
und nicht un meinem Angesicht
und nicht mit deiner Gestalt.

Die Lampen stammeln und wissen nicht:
lügen wir Licht?
Ist die Nacht die einzige Wirklichkeit
seit Jahrtausenden...

I. Angels

They all have such tired mouths
and luminous souls without seams.
And a longing (as for sin)
goes wandering through their dreams.

They are almost all alike;
In God's garden they are quiet,
like many, many intervals
in His might and melody.

But when they spread their wings,
they set the wind in motion:
as if God had gone with his
sculpture-hands through the pages
in the dark book of the beginning.

II. Out of a stormy night

The night, moved by the growing storm,
how it has suddenly expanded — —,
as if it otherwise remained unnoticed
hidden in the folds of time.

Where the stars resist, it does not stop there
and does not begin in the forest's depths
and not in my imagination
nor with your appearance.

The lamps sway and know not:
Does the night lie?
Is the night the only reality
that has endured through thousands of years?

BIOGRAPHIES

Soprano **Barbara Hannigan** is a versatile performer of music from the Baroque era to the 20th century. Ms. Hannigan received her Bachelor of Music degree as a student of Mary Morrison at the University of Toronto. Further studies include residencies at the Banff Centre, London's Guildhall School and the opera studio of the Royal Conservatory in the Hague. She has been featured with orchestras and chamber ensembles throughout Canada, the U.S. and Europe. Her interest in and commitment to the music of our century has led to the premieres of works by Canadian, American, French, British, Dutch and Polish composers.

The **Accordes String Quartet** is heard frequently with New Music Concerts, and appears regularly on CBC and CJRT broadcasts. The Accordes have also performed in the Toronto Symphony Associates' Three Small Concerts, participated in the Thomson Hall Chamber Music Series, and toured various other venues in Ontario. Their concentration on contemporary music has allowed the group to give the Canadian, and sometimes world, premieres of string quartets by composers such as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel and Ann Southam.

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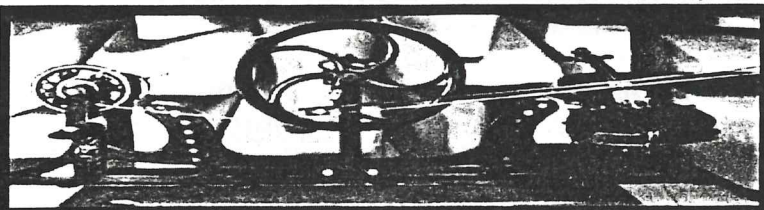
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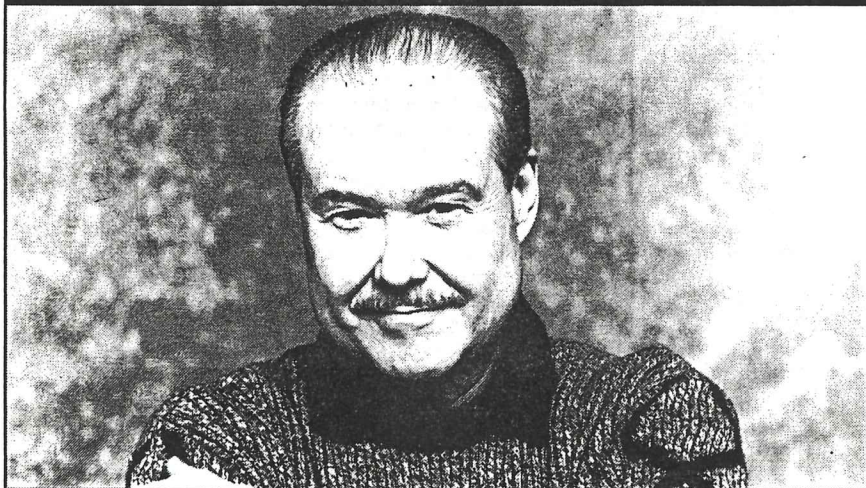
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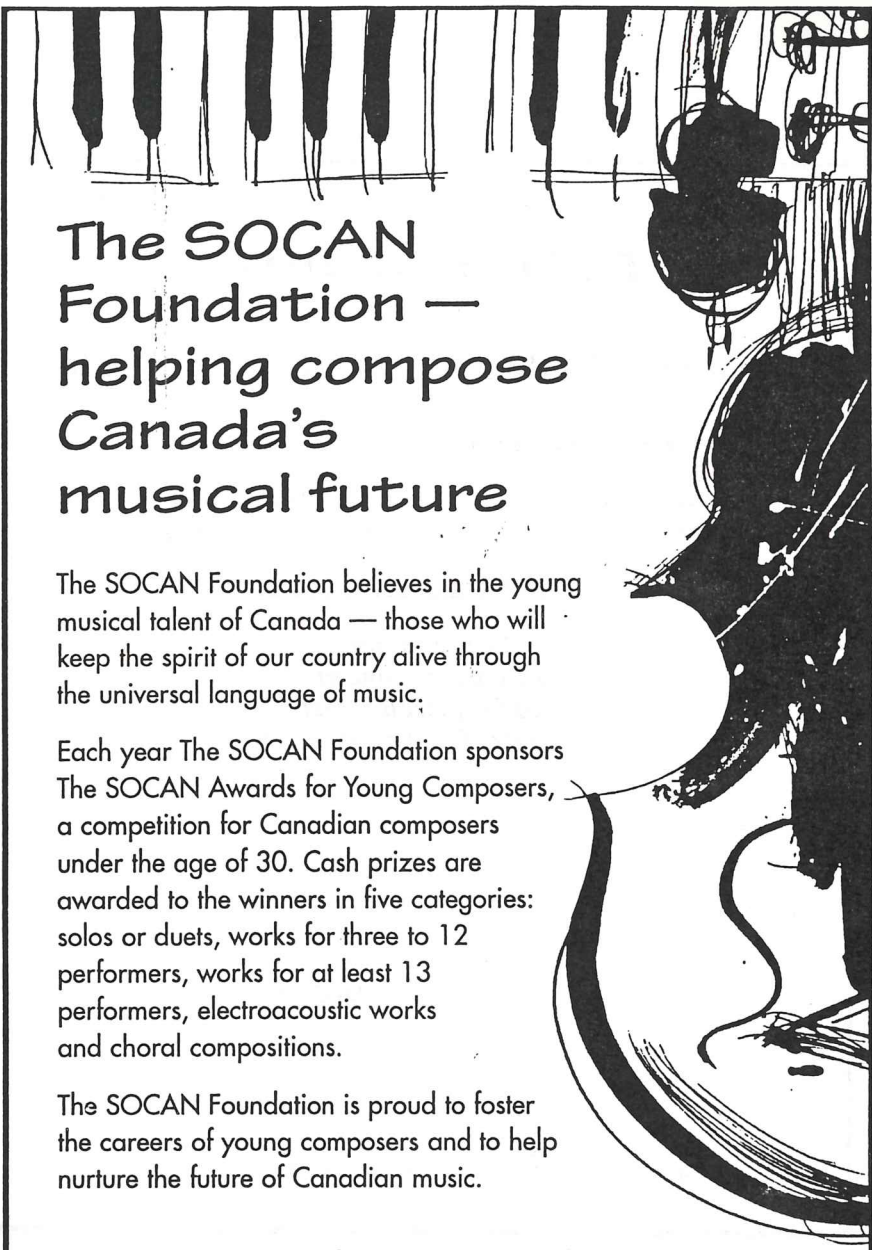
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